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Course Index - Fall 2012

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The Department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
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If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [5A](#) Introduction to Architecture & Environment - Welter
- [6A](#) Art Survey I: Ancient-Medieval - Yegül
- [6K](#) Islamic Art & Architecture - Khoury

**upper division courses**

- [105C](#) Medieval Architecture: From Constantine to Charlemagne - Ferguson
- [107A](#) Painting in Fifteenth-Century Netherlands - Meadow
- [109A](#) Italian Renaissance Art: 1400-1500 - Williams
- [113B](#) Seventeenth Century Art in Italy I - Paul
- [119E](#) Early Twentieth Century European Art, 1900-1945 - Monahan
- [121D](#) African American Art and the African Legacy - Ogbachie - [CANCELLED]
- [127A](#) African Art I - Ogbachie - [CANCELLED]
- [130B](#) Pre-Columbian Art of the Maya - Peterson
- [134A](#) Buddhist Art - Wattles
- [134C](#) Chinese Painting - Sturman
- [134I](#) Twentieth-Century Japanese Arts and Visual Culture - Wattles
- [136D](#) Architecture and the American Architect - White
- [136X](#) Culture of Architecture: Perception and Analysis of the Built Environment - Yegül
- [142D](#) Gardens, Land, and Landscape in the West: Renaissance to 1900 - Wittman
- [186B](#) Seminar in Greek and Roman Archaeology/Architecture - Yegül
- [186RS](#) Seminar in Chinese Art: Art and Theory in an Age of Trauma: Seventeenth-Century Chinese Painting - Sturman
- [186X](#) Seminar in Modern Design - [CANCELLED]
- [186Y](#) Seminar in Architecture and Environment: Charles Moore in California - Welter
- [186Z](#) Museum Studies - Paul

**graduate courses**

- [200A](#) Proseminar: Introduction to Art-Historical Methods - Chattopadhyay
- [255A](#) Seminar: Topics in Italian Renaissance Art: Fetishism - Williams
- [266](#) Seminar: Topics in Early Modern Architecture - Wittman
- [296A](#) Reading Critical Theory and the Visual Arts - Spieker

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[5A](#) Introduction to Architecture & Environment  
Welter

Architecture is the primeval act through which human beings carve out for themselves a place in nature. Initially often a means of survival, place-making has developed throughout history into technically advanced and artistically sophisticated architectural designs that intertwine ever closer the man-made world with the natural one. This course introduces basic architectural construction methods, design strategies, and subject specific terminology, discusses various interpretative concepts, and poses questions after universal fundamentals of the multi-faceted and multi-sensory relationships between architecture and nature.

ENROLLMENT BY DISCUSSION SECTION  
MW 930-1045 PSYCH 1924  
HONORS SECTION: W 1200-1250 ELLISON 2824

course website

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6A Art Survey I: Ancient-Medieval  
Yegül

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION  
TR 930-1045 CAMPBELL HALL

course website

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6K Islamic Art & Architecture  
Khoury

A survey of Islamic art and architecture.

ENROLLMENT BY DISCUSSION SECTION  
TR 200-315 IV THEATER 2

course website

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105C Medieval Architecture: From Constantine to Charlemagne  
Ferguson

Prerequisite: upper-division standing.  
Recommended preparation: Art History 6A.

A survey of the architecture in Italy, France, Spain, Germany, and England from the early Christian through the Carolingian periods.

TR 1230-145 NORTH HALL 1105

course website

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107A Painting in Fifteenth-Century Netherlands  
Meadow

Prerequisite: upper-division standing.

Netherlandish painting from c. 1400- c. 1500 is examined in its social, religious, and cultural contexts. Artists include Van Eyck, Rogier, Bouts and Memling, among others.

TR 1100-1215 PHELPS 3526

course website

[top](#)

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109A Italian Renaissance Art: 1400-1500  
Williams

Prerequisite: not open to freshmen

Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.

TR 200-315 PHELPS 3526

course website

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113B Seventeenth Century Art in Italy I

Paul

Prerequisite: Not open to freshmen.

Italian painting, sculpture, architecture, and urbanism from the late sixteenth to late seventeenth centuries examined in its cultural, political, and religious contexts, with emphasis on the relationship between the arts. Focus on the earlier seventeenth century, including the work of Caravaggio, Carracci, and the young Bernini.

MW 1230-145 PHELPS 3526

course website

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119E Early Twentieth Century European Art, 1900-1945

Monahan

Prerequisite: Not open to freshmen.

Introduction to the major movements of European modern art in the first half of the twentieth century. This course critically addresses the formation of avant-garde groups and movements in relation to political and social issues.

TR 930-1045 BUILDING 287 103

course website

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121D African American Art and the African Legacy

Ogbechie

[CANCELLED]

[top](#)

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127A African Art I

Ogbechie

[CANCELLED]

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130B Pre-Columbian Art of the Maya

Peterson

Prerequisite: not open to freshmen.

Exploration of the art of Maya-speaking cultures in Southern Mesoamerica using archaeological, epigraphic and ethnographic data to help reconstruct Maya religion and civilization.

TR 330-445 BUCHANAN 1940

course website

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134A Buddhist Art

Wattles

Prerequisite: not open to freshmen.

A survey of select forms of Indian, Chinese, and Japanese Buddhist art with specific emphasis on Buddhist sculpture and Zen painting. Exploration of the correlation of religious values and art, as well as the transformation and adaptation of artistic traditions from one culture to another.

MW 1100-1215 PHELPS 3526

[course website](#)

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134C Chinese Painting

Sturman

Prerequisite: not open to freshmen.

Recommended preparation: Art History 6D.

Chinese painting and theory, from the tenth through the eighteenth centuries. Introduction to major schools and masters in their cultural context. Problems of appreciation and connoisseurship.

TR 1230-145 PHELPS 3526

[course website](#)

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134I Twentieth-Century Japanese Arts and Visual Culture

Wattles

Prerequisite: not open to freshmen.

Exploration of a wide array of Japanese modern and contemporary visual culture in Japan. Emphasis on cultural cross-pollination and global interchange amidst shifting media environments. Topics may vary by year.

MW 200-315 SOUTH HALL 1430

[course website](#)

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136D Architecture and the American Architect

White

Prerequisite: not open to freshmen.

We will study architects and their designs, beginning with the contemporary American landscape and a small number of buildings designed by "cutting edge" architects. The course will be organized into two parts. Our aim in part one will be to identify the constituent issues and problems tackled by the architectural profession today, and to assess the role played by architects in the design process and in society at large. We shall follow part one by exploring the histories behind those issues, exploring how the architectural profession has developed in the past two centuries.

MWF 1100-1150 NORTH HALL 1105

[course website](#)

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136X Culture of Architecture: Perception and Analysis of the Built Environment

Yegül

Prerequisite: not open to freshmen.

Introduces the student to a first-hand experience of the built-environment through perception and analysis of design; understanding historical, theoretical, technical and artistic structures that shape and sustain the culture of architecture.

TR 800-915 PHELPS 3526

[course website](#)

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142D Gardens, Land, and Landscape in the West: Renaissance to 1900  
Wittman

Prerequisite: not open to freshmen.

Changing nature of garden and landscape design from the Renaissance to NYC's Central Park, studied as a function of the changing functions and status of land during the long passage from feudalism to industrial capitalism.

MW 1230-145 BUILDING 387 104

[course website](#)

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186B Seminar in Greek and Roman Archaeology/Architecture  
Yegül

Prerequisite: Upper-division standing.

Advanced studies in Greek and roman archaeology and architecture. Emphasis on classical heritage of Asia Minor (Turkey). Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

W 1200-250 PHELPS 3530

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186RS Seminar in Chinese Art: Art and Theory in an Age of Trauma: Seventeenth-Century Chinese Painting  
Sturman

Prerequisite: Upper-division standing.

This seminar will utilize an exhibition at the Santa Barbara Museum of Art, 'The Artful Recluse: Painting, Poetry, and Politics in Seventeenth-Century China,' to explore one of the great ages of Chinese art and culture. The exhibition presents more than fifty-five works of art, including many rare works by some of China's greatest painters, in the context of the theme of seclusion—the notion of escaping from the world and expressing one's thoughts and emotions through art. Corresponding to the end of the Ming dynasty and its collapse at the hands of the foreign Manchus, who established the Qing dynasty, the seventeenth century is considered one of the richest and most fascinating periods in Chinese history. In this seminar we will look at the different developments, schools, and individual achievements in both painting and painting theory.

Students will participate in weekly discussions, be asked to present on specified readings, and work on individual research projects that will be the subject of an end-of-the-quarter presentation and paper. There will be a number of visits to the Santa Barbara Museum of Art exhibition. Background in Chinese art history and/or culture is desirable but not required.

F 1200-250 PHELPS 3530

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186X Seminar in Modern Design

[CANCELLED]

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186Y Seminar in Architecture and Environment: Charles Moore in California  
Welter

Prerequisite: Upper-division standing.

Advanced studies in architecture and environment. Topics vary including active archival research. The course requires weekly readings and discussions, and the writing of a research seminar paper.

M 1200-250 PHELPS 3530

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186Z Museum Studies

Paul

Prerequisite: Upper-division standing; art history majors only.

This fall the course will examine the emergence and development of modern, public museums of art in 18th- and early 19th-century Europe, tracing their origins to the private collections from which they evolved and studying the cultural, political, and social forces that stimulated their growth.

T 1100-150 PHELPS 3530

course website

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200A Proseminar: Introduction to Art-Historical Methods

Chattopadhyay

Prerequisite: graduate standing.

Introduction to art-historical methods, with emphasis on the historical development of current practices, critical theory, debates within the field, and cross-disciplinary dialogues.

R 1000-1250 ELLISON 2824

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255A Seminar: Topics in Italian Renaissance Art: Fetishism

Williams

Prerequisite: graduate standing.

How do objects acquire meaning? The concept of fetishism, understood differently by anthropologists, psychoanalysts, and Marxist socio-economic historians, proves to be a useful tool with which to approach this question, as well as to rethink established forms of art-historical inquiry, to “unpack” the nature of our own engagement with the objects we study. This seminar will explore the applicability of fetishism in its different senses to contemporary art-historical practice: students will be encouraged to consider the relevance of the issue to their own work.

W 1000-1230 ELLISON 1811

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266 Topics in Early Modern Architecture: European Architectural Theory from the Renaissance to the Dawn of Modernism

Wittman

Prerequisite: graduate standing.

Using both primary sources and secondary scholarship, this seminar will investigate the long passage from the medieval-renaissance tradition of architectural representation to the various theoretical avenues by which architecture in the modern age has sought to explain itself—and by extension, the world. The focus of the course will be on the crucial transitional period between 1650 to 1850, though a few weeks will be devoted to the periods before and after that span. All required readings in English, though readers of French, Italian, or German will have the option of reading the occasional untranslated text in the original.

M 300-550 ELLISON 1811

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296A Reading Critical Theory and the Visual Arts

Spieker

Prerequisite: Graduate standing.

Analysis of theories and critiques of modernism and modernity from Benjamin Adorno and Derrida, with special focus on the historical avantgarde.

W 200-450 GIRVETZ 2128

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### CRASHING AN ART HISTORY COURSE

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#### lower division courses

- [1](#) Introduction to Art - Paul
- [6B](#) Art Survey II: Renaissance-Baroque - Meadow
- [6E](#) Survey: Arts of Africa, Oceania, and Native North America - Ogbechie
- [6E](#) Survey: Architecture and Planning - Wittman

#### upper division courses

- [109B](#) Italian Renaissance Art: 1500-1600 - Williams
- [111B](#) Dutch Art in the Age of Rembrandt - Adams
- [117C](#) Nineteenth-Century British Art and Culture - Bermingham
- [120AA](#) Special Topics in Twentieth-Century Modern Art - Monahan
- [121B](#) Reconstruction, Renaissance, and Realism in American Art: 1860-1900 - Robertson
- [130A](#) Pre-Columbian Art of Mexico - Spivak
- [132K](#) The Mosque in History - Khoury - [CANCELLED]
- [134E](#) The Art of the Chinese Landscape - Sturman
- [134H](#) Ukiyo-e: Pictures of the the Floating World - Wattles
- [136A](#) Nineteenth-Century Architecture - Chattopadhyay
- [136W](#) Introduction to 2D/3D Visualizations in Architecture - White
- [136Y](#) Modern Architecture in Southern California, c. 1890s to the Present - Welter
- [141A](#) Museum Practices and Techniques - Robertson
- [142E](#) Architecture, Planning, and Culture in Eighteenth-Century Paris - Wittman
- [144A](#) The Avantgarde in Russia - Spieker [cross-listed with SLAV 130A]
- [186RW](#) Seminar in Japanese Art - Wattles
- [186SJ](#) Seminar in American Architectural History - White
- [186T](#) Seminar in Photographic History - Keller
- [186V](#) Seminar: Theory, Method & Historiography - Monahan

#### graduate courses

- [251A](#) Topics in African-American Art - Ogbechie - [CANCELLED]
- [257A](#) Topics in Seventeenth-Century Art: The Second Look. Anachronism and Temporality in 17th-Century Netherlandish Painting - Adams
- [267](#) Topics in Modern Architecture - Welter
- [282A](#) Topics on East Asian Art - Sturman - [CANCELLED]
- [297](#) Getty Consortium: An Interdisciplinary Exploration of Color - Lothar von Falkenhausen, UCLA

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1 Introduction to Art  
Paul

This course is intended for students who have not taken classes in the History of Art and Architecture, and may or may not do so again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which



the History of Art and Architecture is engaged, varying from year to year. Not open to art history majors. GE: F

ENROLLMENT BY DISCUSSION SECTION

MW 330-445 IV THEATER 1

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6B Art Survey II: Renaissance-Baroque  
Meadow

A survey of Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

TR 800-915 LOTTE LEHMANN CONCERT HALL (MUSIC BUILDING)

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6E Survey: Arts of Africa, Oceania, and Native North America  
Ogbechie

This course provides a general introduction to the indigenous and contemporary arts of Africa, Oceania, and Native North America. In these vast locales of human culture, we will study how art provides concrete conceptual and visual structures around which social, political, cultural aesthetic and ritual institutions are constructed. The art object, imbued with several meanings, is essential to the human lifecycle, charged with political, economic and spiritual connotations and instrumental to rituals of birth, death and all the stages of transition in between. In such contexts, art operates within spaces of performance and individual art objects are imbued with multiple meanings. We will investigate the historical nature of different art traditions in these cultures and evaluate specific art forms like painting, sculpture, mural painting, textiles and decorative arts, body adornment, masquerade performances, royal/leadership arts, and sacred, secular and vernacular architecture.

ENROLLMENT BY DISCUSSION SECTION

MW 930-1045 PSYCHOLOGY 1924

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6F Survey: Architecture and Planning  
Wittman

This course offers a wide-ranging introduction to architecture and urban design from the earliest human constructions to the middle of the 20th century. The focus is decidedly global in the first half of the course, and more European in the second half. Students will encounter a variety of buildings and cities, but also different ways of understanding and studying them. Student writing assignments will involve the analysis of local architecture and town planning.

ENROLLMENT BY DISCUSSION SECTION

TR 1230-145 BUCHANAN 1930

[top](#)

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109B Italian Renaissance Art: 1500-1600  
Williams

Prerequisite: not open to freshmen

Developments in painting and sculpture, with attention to issues of technique, iconography, patronage, workshop culture and theory.

TR 200-315 HSSB 1173

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111B Dutch Art in the Age of Rembrandt  
Adams

Prerequisite: a prior course in art history; not open to freshmen.

Visual culture produced in Northern Netherlands between 1579 and 1648. Classes devoted to individual artists (e.g. Rembrandt, Frans Hals) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period.

MW 200-315 PHELPS 3526

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117C Nineteenth-Century British Art and Culture  
Birmingham

Prerequisite: Not open to freshmen.

The course will study Victorian painting, photography, architecture and design as they relate to industrialism, urbanism, domesticity, landscape, and aestheticism. We will look closely at the work of the Pre-Raphaelites and their followers, at innovators in photography such as Fox Talbot, and Julia Margaret Cameron, at the Great Exhibition in the Crystal Palace, and at the impact of the Arts and Crafts movement. Period covered 1839 to 1900.

TR 1230-145 PHELPS 3526

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120AA Special Topics in Twentieth-Century Modern Art  
Monahan

Prerequisite: Not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

Special topics in twentieth-century modern art.

TR 930-1045 BUILDING 387 101

[top](#)

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121B Reconstruction, Renaissance, and Realism in American Art (1860-1900)  
Robertson

Prerequisite: not open to freshman.

Painting within the context of the human-made environment, from the onset of the Civil War to just before World War I, tracing the role of art in the rise of modern, corporate and industrial America.

MW 800-915 PHELPS 3526

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130A Pre-Columbian Art of Mexico  
Spivak

Prerequisite: not open to freshmen.

An examination of selected visual cultures from (what is today) Mexico between 1500 BCE and 1521 CE, including critical analysis of some of the past and current scholarship in the field of Mesoamerican studies.

MW 330-445 PHELPS 3526

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132K The Mosque in History  
Khoury

[CANCELLED]

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134E The Art of the Chinese Landscape  
Sturman

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6D.

Chinese approaches to landscape as subject matter in art, with a focus on painting and garden architecture. The course begins with the immortality cult in the Han dynasty (206 B.C.-A.D. 221) and ends with contemporary artists of the twentieth century.

MW 1230-145 PHELPS 3526

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134H Ukiyo-e: Pictures of the the Floating World  
Wattles

Prerequisite: not open to freshmen.

Japanese paintings and woodblock prints of the sixteenth through twentieth centuries, with emphasis on cultural perspectives and Japanese popular culture.

TR 930-1045 PHELPS 3526

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136A Nineteenth-Century Architecture  
Chattopadhyay

Prerequisite: not open to freshmen.

The history of architecture and planning beginning with eighteenth-century architectural trends in Europe and concluding with late nineteenth-century efforts to reform the city. Exploration of the culture of nineteenth-century modernity through architecture and urban design centered around the themes of industrialization, colonialism, and the idea of landscape. The scope is global.

TR 200-315 PHELPS 3526

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136W Introduction to 2D/3D Visualizations in Architecture  
White

Prerequisite: Upper-division standing; open to majors only.

Develops skills in reading, interpreting, and visualizing 3D objects and spaces by offering exercises in sketching, perspective, orthographic projections, isometric drawings, and manual rendering practices. Relevant for those interested in history of architecture, sculpture, and such spatial practices as installations and public art.

MWF 930-1120 THEATER DANCE WEST 1530

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136Y Modern Architecture in Southern California, c. 1890s to the Present  
Welter

Prerequisite: not open to freshmen.  
Recommended Preparation: Art History 5A and/or 6F.

Critically analyzes the changing definitions of modern architecture in Southern California from the 1890s to the present, focusing on the work of architects like Greene and Greene, R.M. Schindler, and R. Neutra, as well as the Case Study Houses.

MW 930-1045 PHELPS 3526

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141A Museum Practices and Techniques  
Robertson

Prerequisite: Not open to freshmen; consent of instructor.

Discussion of various aspects of museum work: management principles, the cataloguing and care of art objects, exhibitions and acquisitions, administrative procedures, museum architecture. Specialist lecturers and visits to museums and their facilities.

MW 1100-1215 PHELPS 3526

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142E Architecture, Planning, and Culture in Eighteenth-Century Paris

Wittman

Prerequisite: not open to freshmen.

Paris (and Versailles) from the Sun King to the Revolution, rococo, neoclassicism, origins of urbanism; extensive use of primary texts in translation to study architectural debates in the press and their connection to contemporary political battles.

TR 330-445 PHELPS 3526

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144A The Avantgarde in Russia

Spieker

Prerequisite: Upper-division standing.

[cross-listed with SLAV 130A]

The Russian avantgarde in its European context. The avantgarde and the revolution of 1917. Analysis of key figures and movements within the Russian avantgarde. Taught in English.

T 500-750 PSYCHOLOGY 1902

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186RW Seminar in Japanese Art

Wattles

Prerequisite: Upper-division standing.

Same course as Japan 186RW.

Studies in Japanese art. Topics will vary, but emphasis is usually on the various relationships to global movements. Requires weekly readings, discussion, frequent presentations, and the writing of a well-developed research paper.

W 1200-250 PHELPS 3530

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186SJ Seminar in American Architectural History

White

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in American architectural history. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

F 1200-250 PHELPS 3530

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186T Seminar in Photographic History

Keller

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in photographic history. Topics will vary. This course requires weekly readings and discussion, and the writing of a

research seminar paper.

W 900-1150 PHELPS 3530

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186V Seminar: Theory, Method & Historiography  
Monahan

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in art theory. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

R 200-450 PHELPS 3530

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251A Seminar: Topics in African & African-American Art  
Ogbechie

[CANCELLED]

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257A Seminar: Topics in Seventeenth-Century Art: The Second Look. Anachronism and Temporality in 17th-Century Netherlandish Painting  
Adams

Prerequisite: Graduate standing.

Images produced in the Early Modern Netherlands are insistently naturalistic. At the same time, a second look discovers anachronisms of time and place: the images themselves frequently either collapse historical time, or capture a moment that cannot have existed. These images were produced during a period of collusion of two different world views: that of substitution or a system of signs inherited from Scholasticism underpinned by the authority of the past, and that of the new empiricism that insisted upon the authority of experience of the artist and viewer. This seminar examines the changing attitudes toward temporality and the material world.

M 900-1150 PHELPS 3530

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267 Seminar: Topics in Modern Architecture  
Welter

Prerequisite: Graduate standing.

Special research in modern architecture.

M 1200-250 PHELPS 3530

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282A Topics on East Asian Art  
Sturman

[CANCELLED]

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297 Getty Consortium: An Interdisciplinary Exploration of Color  
Lothar von Falkenhausen, Professor, Art History, UCLA

Prerequisite: Graduate standing.

For more information about the Scholars Program, [click here](#).

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**lower division courses**

- [6C](#) Art Survey III: Modern-Contemporary - Monahan
- [6DS](#) Survey: History of Art in China - Sturman
- [6G](#) Survey: History of Photography - Keller
- [6H](#) Survey: The Arts of Precolumbian America - Peterson

**upper division courses**

- [103B](#) Roman Art: From the Republic to the Empire (509 B.C. to A.D. 337) - Ambler
- [109F](#) Italian Journeys - Williams
- [111C](#) Dutch Art in the Age of Vermeer - Adams
- [111F](#) Rethinking Rembrandt - Adams
- [121C](#) Twentieth-Century American Art: Modernism and Pluralism, 1900-Present - Lieberman
- [127B](#) African Art II: Modern and Contemporary African Art - Ogbechie
- [132J](#) Modern Art of the Arab World - Khoury
- [134J](#) Understanding Manga - Wattles [formerly ARTHI 135AA]
- [136M](#) Revival Styles in Southern Californian Architecture - Welter
- [136Q](#) Deviant Domesticity: The Development of the Suburban Landscape and its Troubled Future - White [formerly ARTHI 137EE]
- [139A](#) Special Topics in Photographic History - Keller
- [186E](#) Seminar in Fifteenth and Sixteenth Century Northern European Art - Meadow
- [186P](#) Seminar in Pre-Columbian/Colonial Art: The Art of the Empire: On the Matter of the Sacred: From "idols" to saints in the Americas - Peterson
- [186Q/275B](#) Seminar in Islamic Art and Architecture - Khoury

**graduate courses**

- [255D](#) Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe - Meadow
- [261A](#) Topics in American Art - Robertson
- [275B/186Q](#) Topics in Islamic Art and Architecture - Khoury

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[6C](#) Art Survey III: Modern-Contemporary  
Monahan

History of Western art from the eighteenth century to the present.  
GE: WRT, E, E1, EUR, F.

**ENROLLMENT BY DISCUSSION SECTION**

TR 930-1045 LOTTE LEHMANN CONCERT HALL (MUSIC BUILDING)  
HONORS SECTION: T 1100-1150 ELLISON 2824

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6DS Survey: History of Art in China  
Sturman

The History of Art in China is a survey course that introduces the major traditions and monuments of Chinese art from Neolithic times to the modern (20th-21st centuries). The course generally follows a chronological trajectory but with a thematic matrix. The first part of the course, from Neolithic to Han (ca. 5000 BC - AD 220) concerns the formation of culture and civilization and covers early pottery and bronze traditions as well as the beginnings of pictorial art. Objects and pictures are placed into their historical, philosophical, and social contexts. The second part of the course focuses on the importation and development of Buddhist art, from ca. AD 200 - 1000. The third part of the course interweaves the painting, calligraphy, and ceramic traditions of imperial China, from the Song dynasty to the near contemporary. Garden design and imperial architecture are also introduced. One of the aspects of the course that will be emphasized is regional diversity and intercultural encounters (India and Central Asia in particular). The title, History of Art in China, as opposed to something like The Arts of China, is intended to convey awareness of the fact art is a conceptual and subjective term and that objects have histories that extend beyond national borders.  
GE: WRT, NWC, F

ENROLLMENT BY DISCUSSION SECTION

MW 1230-145 NORTH HALL 1006

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6G Survey: History of Photography  
Keller

A critical survey of nineteenth- and twentieth-century photography as an art form.

ENROLLMENT BY DISCUSSION SECTION

MW 800-915 NORTH HALL 1006

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6H Survey: The Arts of Precolumbian America  
Peterson

Visual Culture or "Art," that is to say architecture, sculpture and mural painting as well as textiles, metalurgy and ceramics, played a central and powerful role within the Precolumbian civilizations that produced them. Visual messages were encoded in the ways cities were built, stone and wood were carved, and leaders had themselves ornamented and buried. Using interdisciplinary methods, our goal will be to reconstruct (to the degree that is possible), the meaning and function of the visual arts in multiple, interlocking economic, political and sacred spheres. As an introduction to the ancient Americas, this course will focus on seven major cultures in Mesoamerica (Olmec, Teotihuacan, Maya, Aztec) and Andean South America (Chavín, Moche, and Inka).

ENROLLMENT BY DISCUSSION SECTION

TR 1100-1215 THEATER DANCE WEST 1701  
HONORS SECTION: W 100-150 ELLISON 2824

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103B Roman Art: From the Republic to the Empire (509 B.C. to A.D. 337)  
Ambler

Prerequisite: Not open to freshman.  
Recommended Preparation: Art History 6A

Painting, sculpture, and decorative arts of the Romans from the Republic to the Empire, from Romulus to Constantine. Social, economic, and cultural background emphasized.

TR 600-715 PHELPS 3526

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109F Italian Journeys  
Williams



Prerequisite: not open to freshmen.

A historical survey of travel to Italy and its importance as one of the constitutive rituals of western culture, drawing upon literature, the visual arts, and film, and ending with practical advice for those planning to make the trip themselves.

TR 1100-1215 EMBARCADERO HALL  
HONORS SECTION: W 1100-1150 ELLISON 2824

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111C Dutch Art in the Age of Vermeer  
Adams

Prerequisite: a prior course in art history; not open to freshmen.

Visual culture produced in Northern Netherlands between 1648 and 1672. Classes devoted to individual artists (e.g. Rembrandt, Johannes Vermeer) and genres (e.g. landscape, portraiture, history painting) in relation to material culture and thought of the period.

MW 200-315 PHELPS 3526

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111F Rethinking Rembrandt  
Adams

Prerequisite: a prior course in art history; not open to freshmen.

In light of recent reevaluations of Rembrandt's biography and his oeuvre, this course examines questions of authenticity and authorship in light of artistic technique, subject matter, style, and patronage.

MW 1100-1215 PHELPS 3526

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121C Twentieth-Century American Art: Modernism and Pluralism, 1900-Present  
Lieberman

Prerequisite: not open to freshman.

American painting in the twentieth-century, from the advent of modernism to yesterday.

TR 1100-1215 PHELPS 3526

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127B African Art II: Modern and Contemporary African Art  
Ogbechie

Prerequisite: not open to freshmen.

Recommended Preparation: Art History 6E or 127A.

This course provides an introduction to Modern and Contemporary African Art through an evaluation of its ideologies, forms and contexts of practice. It seeks a conceptual framework for evaluating modern and Contemporary African art that recognizes its unique conceptual/formal structure and also its location within an international discourse of art and visual culture. It focuses on different kinds of artworks produced by African artists in the 20th and early 21st Centuries and how these artists and they have been used to constructed modern, contemporary and African identities. It also investigates the the impact of curatorial practices and strategies of new media representation on the location of Africa in Global Contemporary Art.

MW 930-1045 PHELPS 3526

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132J Modern Art of the Arab World  
Khoury

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6K.

Explores modern and contemporary art, artists and art movements of the Arab world from nineteenth century to the present.

MW 1230-145 PHELPS 3526

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134J Understanding Manga [formerly ARTHI 135AA]

Wattles

Prerequisite: not open to freshmen.  
Recommended preparation: Art History 6DW.  
Same course as Japan 134J.

This class will do close readings of manga (cartoons/comics/graphic novels by Japanese), considering examples from the 19th century to the present. We will analyze the visual design, narrative progression, and the word and image relationship. Historically, we will think about the shifting definition of manga through time and consider how politics, changing media, and globalization played a role in determining the form. Student discussion, presentations, and a paper required.

Previous knowledge of manga is welcomed (or more broadly Japan and Japanese). Counts for credit in EALCS.

TR 200-315 PHELPS 3526

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136M Revival Styles in Southern Californian Architecture

Welter

Prerequisite: not open to freshmen.

Examines the history styles in Californian architecture from the eighteenth century to the present. While the focus is on Southern California, such comparative phenomena as National Romanticism in Western Architecture and Critical Regionalism are incorporated.

MW 800-915 PHELPS 3526

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136Q Deviant Domesticity: The Development of the Suburban Landscape and its Troubled Future [formerly ARTHI 137EE]

White

Prerequisite: not open to freshmen.

We take the suburban landscape and its module of the single-family detached house for granted, as though it was somehow a "natural" landscape form, unmindful of its laborious two hundred year invention. It is a landscape pattern that now poses an acute challenge to ecological and economic sustainability. This course is premised on the notion that we can't hope to unravel this complex problem without both a historical and an architectural analysis.

The recent public awareness of ecological deterioration, accompanied by a growing anxiety over petroleum prices and the depletion of fossil fuel resources, has created enthusiasm for the development of a "green" architecture. The effort to devise and construct "carbon neutral" buildings with small energy "footprints" tends to focus on material and technological solutions, yet the impending energy crisis may necessitate a more profound set of fixes beyond the material realm. Can the concept of "green" apply to family and community structure, and not just to the construction of buildings? In this course we shall ponder "green" implications at the scale of home and community, and our primary subject of study will be the suburban landscape and its many "others".

WF 200-315 PSYCHOLOGY 1924

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139A Special Topics in Photographic History

Keller

Prerequisite: not open to freshmen.

May be repeated for credit to a maximum of 12 units provided letter designations are different.

Specialized classes exploring questions of methodology, as well as significant themes and major figures in the history of photography. Emphasis on intensive investigation of research issues as opposed to extensive period coverage.

TR 1230-145 PHELPS 3526

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186E Seminar in Fifteenth and Sixteenth Century Northern European Art  
Meadow

Prerequisite: Upper-division standing.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in fifteenth and sixteenth century Northern European art. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

W 1200-250 PHELPS 3530

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186P Seminar in Pre-Columbian/Colonial Art: The Art of the Empire: On the Matter of the Sacred: From "idols" to saints in the Americas  
Peterson

Prerequisite: Upper-division standing.

Open only to Art History majors during Pass 1.

What makes some thing sacred? How were objects, natural or man-made, perceived as supernaturally charged and how was this process exploited in the pre- and post-conquest Spanish Americas? This seminar explores what sacred images do, how they operate within a socio-political and ritual context, and more broadly, within cultures in transition or under siege. The curriculum will cover what constituted "divinity" within the Aztec and Inca empires as well as how indigenous notions of sacrality shaped hybrid devotions once Christianity was imposed, negotiated and appropriated in the early colonial period. Native reclamation of new saints and traditional performance spaces can be demonstrated in the American cults to the Virgins of Guadalupe (Mexico) and Copacabana (Peru/Bolivia). New theories of materiality and syncretism will provide thought-provoking approaches to these issues.

Students will develop a research paper in stages throughout the quarter on a relevant topic of their choice. Papers may be inspired by a collection of retablos or devotional panels from Mexico and South America in the UCSB Art, Design & Architecture Museum that we will examine for the first time. A selection of one work or a comparative study may act as a platform for your research project.

W 900-1150 PHELPS 3530

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186Q/275B Seminar in Islamic Art and Architecture  
Khoury

Prerequisite: Upper-division standing; instructor approval required prior to registration.

May be repeated for credit to a maximum of 8 units. Open only to Art History majors during Pass 1.

Advanced studies in Islamic art and architecture. Topics will vary. This course requires weekly readings and discussion, and the writing of a research seminar paper.

T 1230-320 PHELPS 3530

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255D Seminar: Topics in Fifteenth- & Sixteenth-Century Art in Northern Europe  
Meadow

Prerequisite: Graduate standing.

Special research in northern Renaissance figurative arts of the fifteenth and/or sixteenth centuries.

M 200-450 PHELPS 3530

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261A Seminar: Topics in American Art  
Robertson

Prerequisite: Graduate standing.

Special research in American painting and sculpture, 1700-1950.

R 1230-320 PHELPS 3530

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275B/186Q Seminar: Topics in Islamic Art & Architecture  
Khoury

Prerequisite: Graduate standing.

Special research in Islamic art and architecture.

T 1230-320 PHELPS 3530

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Course Index - Summer 2013

PLEASE NOTE ROOM CHANGES. COURSES HAVE BEEN MOVED FROM PHELPS HALL TO THE ARTS BUILDING.

**CRASHING AN ART HISTORY COURSE**

The Department of History of Art and Architecture recognizes the difficulties that students face in adding courses. The department recommends the following:

**To add a closed or full course:**

- 1) Do not e-mail the instructor to determine if a wait list exists.
- 2) Instead, attend the first class meeting and first section meeting if applicable.
- 3) Let the instructor know your name, major/minor, class year (junior, senior).
- 4) Sign up on the waiting list.
- 5) Continue to attend the lecture and discussion section if applicable.
- 6) Priority of enrollment and distribution of add codes are at the discretion of the instructor.

If you are unable to attend the first class meeting due to religious observance, illness, or other unavoidable conflict, do contact the instructor via e-mail. Add codes will not be distributed prior to completing this procedure.

**lower division courses**

- [1](#) Introduction to Art - Lieberman
- [6A](#) Art Survey I: Ancient-Medieval - Mitrovici
- [6B](#) Art Survey II: Renaissance-Baroque (session B) - Kaminska
- [6C](#) Art Survey III: Modern-Contemporary (session B) - McGuire

**upper division courses**

- [107A](#) Painting in the 15th Century Netherlands - Meadow
- [113A](#) Seventeenth Century Art in Southern Europe - Paul
- [115D](#) Eighteenth Century Art in Italy: The Age of the Grand Tour - Paul
- [119D](#) Art in the Post-Modern World - Tran
- [136C](#) Architecture of the United States (session B) - White [NOTE: formerly ARTHI 137CC]
- [136I](#) The City in History (session B) - Chattopadhyay

[1](#) Introduction to Art  
Lieberman

This course is intended for students who have not taken classes in Art History, and may or may not do so again. It is designed to develop basic visual skills and introduce students to the wide range of issues, works, and themes with which Art History is engaged, varying from year to year. Not open to art history majors. GE: F

ENROLLMENT BY DISCUSSION SECTION

MTWR 930-1040 ARTS 1341

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[6A](#) Art Survey I: Ancient-Medieval  
Mitrovici

History of Western art from its origins to the beginnings of the Renaissance.

ENROLLMENT BY DISCUSSION SECTION

MTWR 600-710 ARTS 1341

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[6B](#) Art Survey II: Renaissance-Baroque (session B)  
Kaminska

Renaissance and Baroque art in northern and southern Europe.

ENROLLMENT BY DISCUSSION SECTION

MTWR 330-440 ARTS 1341

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6C Art Survey III: Modern-Contemporary (session B)

McGuire

History of Western art from the eighteenth century to the present.

ENROLLMENT BY DISCUSSION SECTION

MTWR 200-310 ARTS 1341

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107A Painting in the 15th Century Netherlands

Meadow

Prerequisite: not open to freshmen.

Netherlandish painting from c. 1400 - c. 1500 – including works by Van Eyck, Rogier, Bouts and Memling, among others – will be examined in its social, religious, and cultural contexts.

MTWR 1230-140 ARTS 1341

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113A Seventeenth Century Art in Southern Europe

Paul

Prerequisite: not open to freshmen.

Painting and sculpture from Italy and Spain as well as France and Flanders examined in its cultural, political, and religious contexts with particular attention to relationships between regional traditions and international trends. Artists studied include Caravaggio, Bernini, Velazquez, Poussin, and Rubens.

MTWR 1100-1210 ARTS 1341

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115D Eighteenth Century Art in Italy: The Age of the Grand Tour

Paul

Prerequisite: not open to freshmen.

In the eighteenth-century Grand Tourists flocked to Italy to see the great works of the past, while contemporary art flourished. This course examines the works of artists such as Piranesi and Tiepolo, important building programs, and early public museums.

MTWR 200-310 ARTS 1341

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119D Art in the Post-Modern World

Tran

Prerequisite: not open to freshmen.

An examination of the concepts of "Post-Modernism" in Euro-American visual arts, including painting, sculpture, architecture, graphic arts, and new experimental genres from the 1970's to the present.

MTWR 330-440 ARTS 1341

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136C Architecture of the United States (session B) [NOTE: formerly ARTHI 137CC]

White

Prerequisite: not open to freshmen.

This course examines the history of architecture and urban planning in North America, focusing primarily on the geography of the United States. It is a study of architects and builders, patrons and occupants, as well as the historical forces and events that have transformed the landscape. Art, design, engineering, economics, and politics are the subjects of this course, with special emphasis on the way these interact to create an outlook or world view. This course is as much about culture as it is about the space of culture.

MTWR 930-1040 ARTS 1341

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136I The City in History (session B)

Chattopadhyay

Prerequisite: not open to freshmen.

An historical introduction to the ideas and forms of cities with emphasis on modern urbanism. Examination of social theory to understand the role of industrial capitalism and colonialism in shaping the culture of modern cities, the relationship between the city and the country, the phenomena of class, race and ethnic separation.

MTWR 1100-1210 ARTS 1341

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